

(Submitted by Ray Wile from Quaker Magazine, July 1899, courtesy Bob Healy.)



MAKING A "BAND" RECORD.

A PHONOGRAPHIC STUDIO.

BY E. W. MAYO.

WHERE FAMOUS SINGERS FACE ONE MAN AND A MACHINE INSTEAD OF AN AUDIENCE OF THOUSANDS. THE ART OF MAKING TALKING RECORDS AND ITS RAPID GROWTH. A MODERN INDUSTRY.

NEW inventions make new professions. Many specialized callings have come into existence as a result of the mechanical improvements of the past twenty five years. One of the most odd of these, and one that would have astonished our grandfathers, is the one technically described as "maker of records for talking machines."

The talking machine itself is so new that we have hardly become accustomed to it, although it is to be found in every village in the country and by the thousand in all the cities.

Yet it has given rise to a great business and a constantly growing profession. The business is the manufacture of talking machines and the profession is that of talking or singing or playing to them for the purpose of furnishing them with their repertoires.

It is true that there are a number of musicians who sing and play for audiences they never see. Their voices may be heard in every city of the land. They will be heard perhaps long after the musicians themselves have passed away. Their names, indeed, their very tones, may be familiar to thousands. But their personalities remain forever screened behind the impenetrable mask of the machine. This is one of the oddities in the work of a phonograph artist.

In spite of the fact that the phonograph has become a common sight there are probably few persons who realize the extent to which the business has grown within a few years. One large company alone turns out hundreds of machines every day, and there are several companies in the field.

THE ANTIQUE PHONOGRAPH MONTHLY® is published in ten issues per volume. It is mailed first-class to subscribers in the U.S.A. and Canada, and via surface or airmail to overseas. **APM** welcomes articles and news of interest to its readers, and offers its services to appropriate advertisers at reasonable rates. Please notify us promptly of any change in address to ensure receiving your copies on time.

Please send all correspondence, subscription orders, and advertising to:

Allen Koenigsberg
650 Ocean Avenue
Brooklyn, N.Y. 11226
(212) 941-6835

The contents of **APM** are Copyright © 1980 by Allen Koenigsberg. All Rights Reserved. ISSN: 0361-2147.

APM Classified Ad Rates

Same wording, **cost-per-ad** (name and address free)

x = number of issues

	1-4x	5-9x	10x
Up to 10 words	\$1.50	1.35	1.20
11 — 20 words	2.50	2.25	2.00
21 — 30 words	3.50	3.15	2.80
31 — 40 words	4.50	4.05	3.60
41 — 50 words	5.50	4.95	4.40
Display Rate	3.00/in.	2.75/in.	2.50/in.
1/2 Page (30 lines)	35.00	30.00	25.00
Full P. (60 lines)	65.00	55.00	45.00

Please multiply the *price-per-ad* by the number of times you wish the ad to appear.

All **APM** subscribers are enrolled in the *current* volume at the 10-issue rate of \$8.00. We reserve the right to reject any advertising. Box numbers may be used when full addresses are filed with **APM**. A sample issue will be sent free to a friend if a first-class stamp or IRC coupon is enclosed. Back issues, when available, will be supplied on a volume basis only. Thank you!

DEAR APM:

Question: Can you tell me when the Victor Talking Machine Co. introduced their Type Z model? M.N., Boston, Mass.

Answer: Victor introduced this interesting front-mount machine in July 1905, with a 7" turntable. The introductory price seems to have been \$20.00, but this was lowered to \$17.00 within a short time. It is surprising that Victor was still willing to put out a front-mount style at this time, since all their previous models had gone through the full development from front-mount to rigid-arm, and then to tapered arm. The Type Z took a long-throat Victor Exhibition reproducer and a black and brass-belled horn. It is rather uncommon today and probably not many were sold. The Victor Junior was the only front-mount model that stayed in production after the Z.

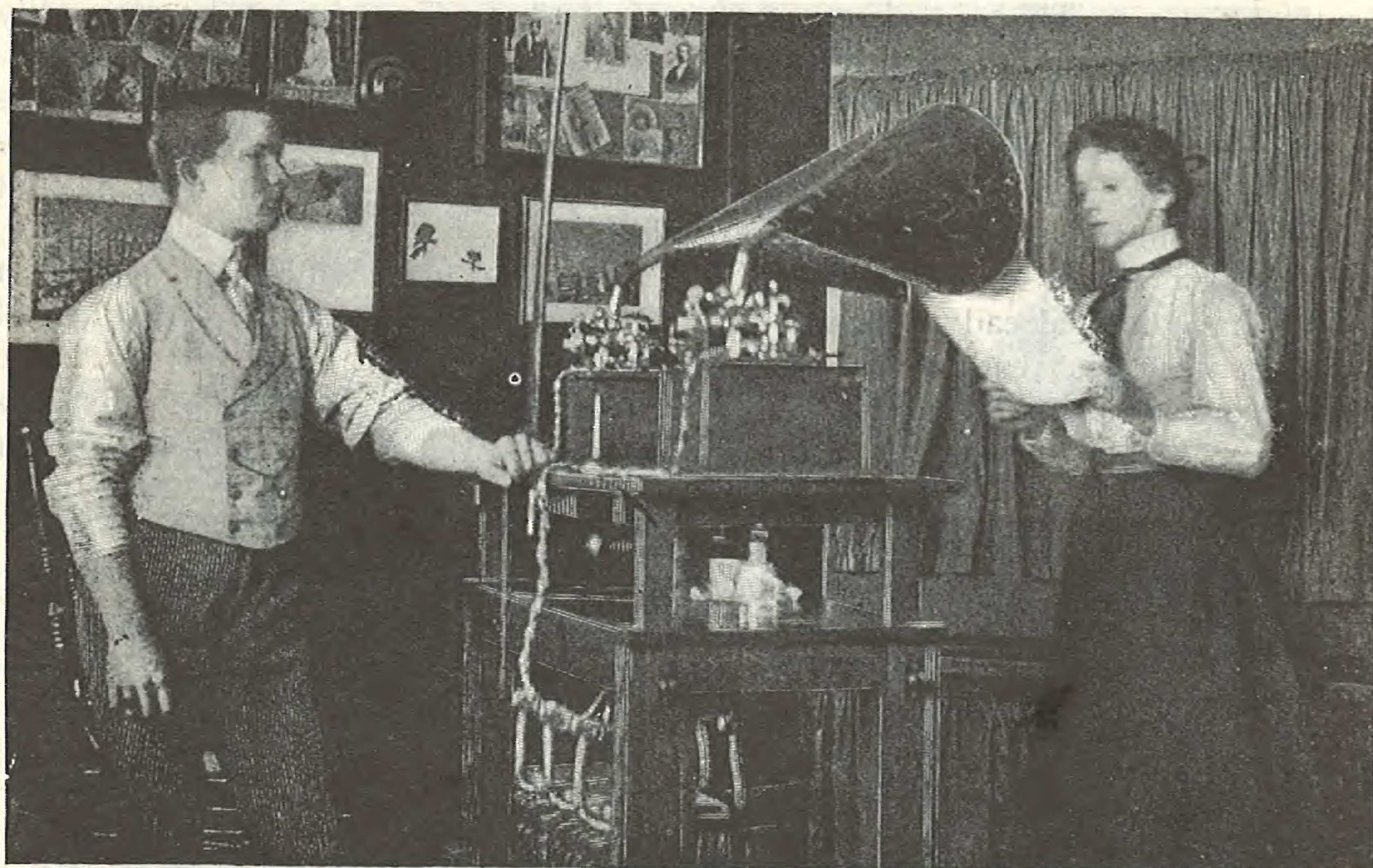
NOTE TO COVER ARTICLE

According to Robert Feinstein, this month's "Phonographic Studio" is definitely that of Gianni Bettini, who peers at us from behind the piano on page 4. (see circle).

NEW BOOK AVAILABLE FROM APM!

Do you know what songs inspired the following comments? "Omit the grease and the burnt matches, and the hungry married business, and it would make a great song." Or "We're a dry town now; we did have four saloons an' one drug store. Now we got five drug stores!" Or "Up to the present time, considerably more than a million copies of it have been sold."

Well, you need wonder no longer. Finally, after long anticipation, Ron Dethlefsen's new opus *Edison Blue Amberol Recordings, 1912-1914* is finally ready! This marvelous hard-cover book, with more than 200 large-size pages and 300 original record slips, tells the real inside story of Edison's masterpiece, the Blue Amberol Cylinder Record. Ron traces their history far beyond the traditional cut-off of 1929. He discusses the virtues of "live" vs. "dubbed" recordings and their relationship to the Diamond Discs. Included are numerous pictures, indexes, artists, machines, anecdotes, studio technique and much, much more. Fewer than 750 have been printed and hand-numbered, available exclusively from **APM**. Subscribers may order at the special introductory price of \$19.95, non-subscribers at \$20.95 ppd. Don't miss this one! Please make payment to Allen Koenigsberg, 650 Ocean Avenue, Brooklyn, N.Y. 11226, USA.



A VOCALIST AT WORK IN A PHONOGRAPHIC LABORATORY.

At least a thousand men are employed in the mechanical side of the work. In New York City there are over one hundred musicians and vocal specialists whose talents are devoted entirely to the phonograph in some one of its forms.

Altogether, it will be seen, the business, though perhaps the youngest on record, is one of no mean pretensions.

The makers of phonograph records are of two classes—the professionals referred to above and the occasional speakers and musicians who appear before the recording machine only because of their fame or importance.

The latter class is coming to include almost every public man, musician and lecturer of prominence in the world.

Among the professionals are banjo and cornet players, “monologue artists,” singers of negro melodies and popular ballads, and those who make a specialty of reciting passages from celebrated poems and speeches.

Most of them have come to their vocation from the concert hall, the lecture platform, and other callings that have for their mission the entertainment of the public. They are coming

to be a distinct class, like the artists and writers who make up the Bohemian section in the great composite of metropolitan existence.

They are to be met in the recording rooms of the big companies, and they have as large a fund of amusing stories and personal experiences as those entertainers who are brought more directly into contact with the public.

The rise of the professional “record maker” is due to the great demand for phonograph records which made it impossible to supply them wholly from well known persons.

At first the violin, banjo, and horn were the only musical instruments from which records were made. Similarly vocal records were limited to popular songs. Gradually, however, the scope of the work has been extended until it now takes in practically every form of vocal and instrumental performance that can be imagined, from “Uncle Josh Simpsons’” reflections on various affairs to passages from grand opera by world renowned singers.

If one so desires he may even purchase a gelatine roll containing the Ten Commandments ready for recital

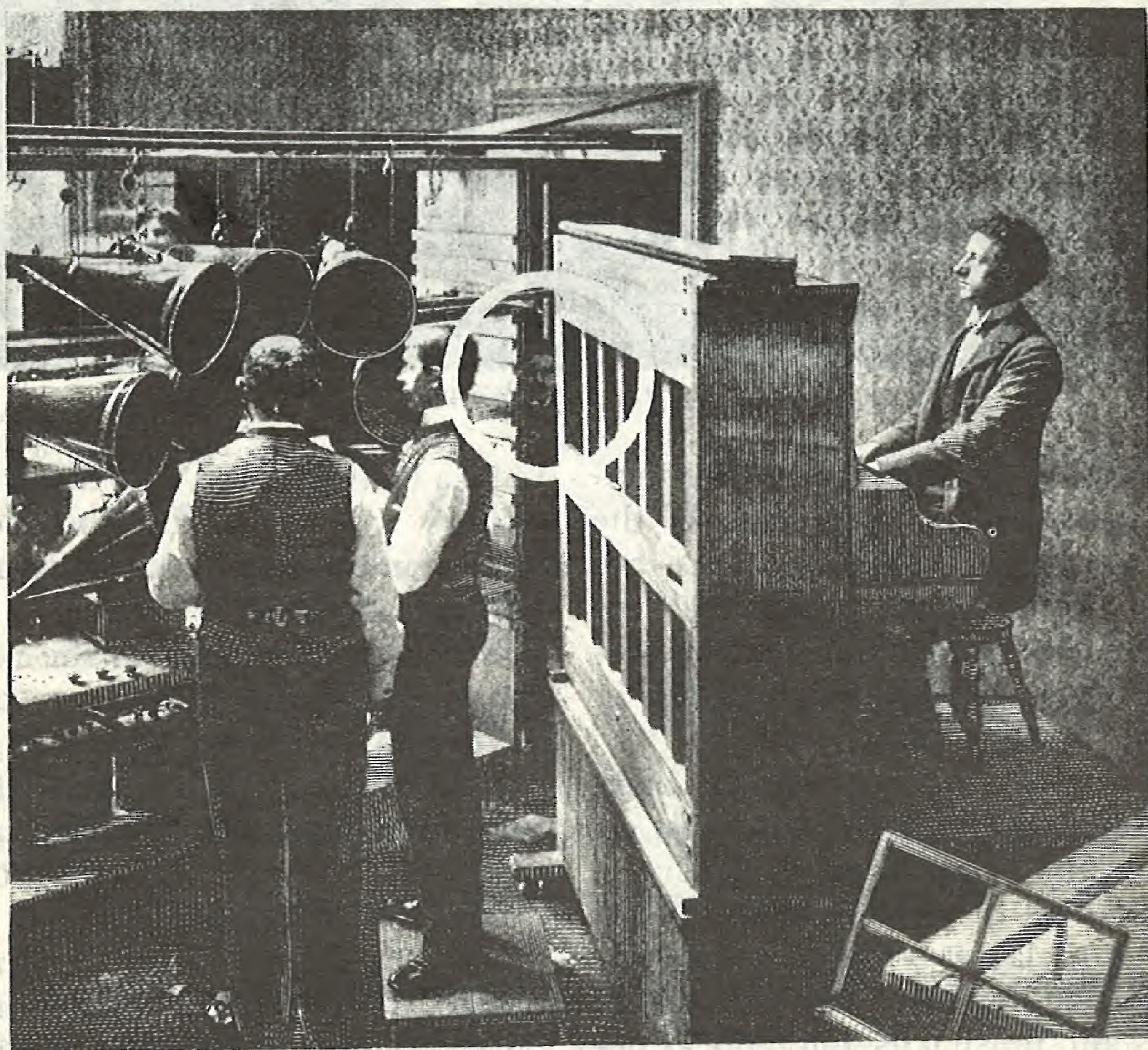
by the machine. Thus the phonograph becomes an instrument of religious instruction, and it may yet be employed in our Sunday schools.

All the larger companies keep permanent orchestras to render selections of orchestral music for their machines.

We have had already through the talking machines truthful records of what goes on at a pawnbroker's or auctioneer's sale. Very soon we may

niceties of pronunciation be so readily acquired. The idea of gaining a Parisian accent, for example, through the medium of the phonograph is certainly a novel one. Its practical value has not been proved as yet.

Another plan which has proved a business success looks to the use of the phonograph in the nursery. The fin de siecle child does not learn his version of "Jack the Giant Killer" or



A DUET WITH PIANO ACCOMPANIMENT.

expect to hear the celebrated Mr. Dooley of Chicago in the vernacular of his "observations."

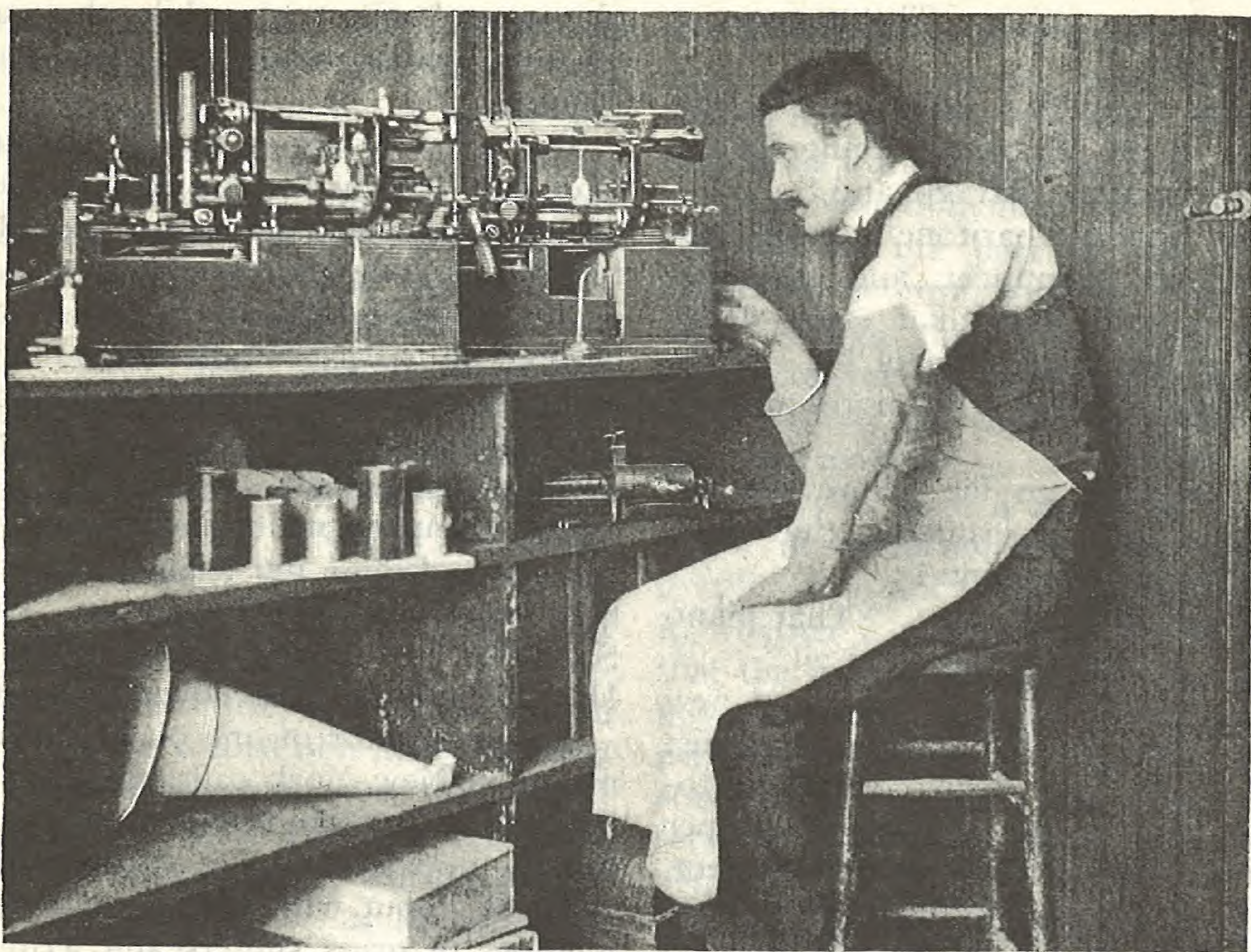
Likewise there are records of songs varied by clog dancing, of whistling oddities and of passages from famous plays. In short, every possible novelty that can be applied to their purpose is eagerly snapped up by some one of the competing companies.

One of the unique purposes to which an attempt was recently made to apply the phonograph is the teaching of foreign languages. The promoter of this idea held that in no other way could the

"Mother Goose" at the knee of some grey haired nurse.

Instead, he sits down before the phonograph and hears it all with realistic additions in the way of barking dogs and growling bears. "Little Red Riding Hood," "Cinderella," "Cock Robin," and nearly all the fairy tales that delight the heart of childhood have been put on record in the talking machine.

Even in the religious world the phonograph has made its appearance. The Lord's Prayer, the Twenty Third Psalm, and all the familiar hymns can



MULTIPLYING RECORDS.

be purchased by those who prefer them to less serious subjects.

The "record room" or "phonographic laboratory," where all these various forms of entertainment or instruction are prepared for the use of the machines, is a curious place. In appearance it is something between the rear of a theater stage and a machine shop.

At one end is a small platform containing a piano. In playing for record the piano player faces the machines, and the top of the instrument is raised so that the full volume of sound may be caught. When piano and voice are to be "taken" together the singer stands between the piano and the machines and sings directly into the recording instruments.

About the sides of the room are a number of odd looking machines. Their purpose is to test and "trim" the records, and to prepare them for actual use.

All these machines are run by electricity and all unnecessary noise is carefully excluded from the rooms.

The gelatine rolls which are to receive records come from the factory packed in long wooden boxes. They are carefully examined and put on a tray above a steam pipe, where they are warmed slightly. The object of this is to make the surface more waxy and sensitive to impressions.

The recording machines, three or four of which are used at each performance, are grouped before the platform. To each one is attached a big funnel, the broad end projecting toward the performer.

While these preparations are going on the "artists" drop in one by one and busy themselves in making ready for their various specialties. If the day is warm they may strip off their coats for the conventions imposed by the presence of an audience are not enforced here.

When all is in readiness and the rolls have been placed in the machines, a man with stentorian voice, who is known as the "announcer," takes his place before the funnels. An assistant presses the button which sets the ma-

chines in operation. The announcer shouts out:

"The delightful ballad, 'On the Banks of the Wabash.' Sung by the favorite baritone, Mr. So and So."

The "favorite baritone" stands just behind the announcer, and takes his place as that individual steps deftly aside at the conclusion of his speech. The pianist strikes a few notes and the song begins.

It does not go far before the announcer, who superintends the whole performance, interrupts:

"Hold on!" he says. "That piano is lost. It won't be heard at all."

The machines are stopped and new rolls are put on. Meanwhile the pianist and singer have been consulting together and trying to strike a proper balance between voice and instrument.

The second attempt may fail because the piece is too long to be contained on the rolls. In that case some part of it must be cut out. It frequently happens that half a dozen trials are necessary before a successful result is reached.

After the records have been taken the rolls are transferred to an ordinary

phonograph for trial, while the performers gather about to listen and criticise.

This is the operation that is repeated over and over in the big laboratories, where frequently as many as fifty records are taken in one day.

The largest laboratory in New York is fitted up with accommodations for a complete orchestra or band, with seats arranged in a semi circle before the recording instruments.

This company maintains its own orchestra, and these musicians include in their repertoire everything from "God Save the Queen" to "There'll Be a Hot Time in the Old Town Tonight."

The proprietor of one of the largest rooms in New York calls his place of business a "phonographic studio." It has the appearance of a studio, being hung all about with pictures and mementoes of great singers and writers.

In this studio nearly all the brilliant stars of the operatic and concert world have sang for the great audiences of the present, and for the millions of the future who will never see them.

In the cabinets that line the walls are rolls labeled: "Patti, Melba, Nordica,



THE SALESROOM. REPRODUCING NEW RECORDS FOR POSSIBLE CUSTOMERS.

Eames, Bernhardt, Duse, Jean de Reszke, Campanari, Paderewski," and so on through a long list of famous artists.

Most of them are the names of persons still living, for the phonograph is comparatively a recent achievement. But some of those recorded here are already dead, and it gives one a quickening conception of the power imparted to us by this wonderful instrument to listen to the voices such as Campanini's, now silenced but living forever through this medium, in the very notes with which he thrilled vast audiences in his lifetime.

Among the curiosities of this unique studio is the record of a litany or song of praise which was never transcribed to paper for some eighteen centuries. It was handed down by word of mouth among the monks of an Italian monastery until at last it reached the phonograph. Thus a living chain of human voices has carried this canticle through almost two thousand years, and the machine will carry it perhaps even further into the future.

"To obtain the records of celebrities," says a well known phonographic expert, "is often a matter of difficulty. In the first place it is a task sometimes to gain their consent. Some of them fear the accusation of seeking notoriety. Others declare that they do not wish their voices to remain beyond the period of their own lives.

"When these objections have been overcome there remain the difficulties of obtaining a satisfactory record. Singing for the phonograph is a different matter from singing to an audience. In a great hall the singer sends his voice out, away from him. For the machine he must keep it close to him—like this," and the speaker illustrated

the difference between chest tones and head tones. "At the same time the timbre must not be affected. The volume must not be too great or too little.

"It is often difficult to get the proper attitude on the part of the singer. Curiously enough, some of those who seem to lose themselves when on a stage, confronting an audience, appear to be terribly self conscious when they face the machine.

"There is such a thing as 'stage' fright in performing for the phonograph. I do not know how to explain it, whether it comes from the thought that the record will be reproduced far away from the singer's presence and perhaps long after he is dead or from some other reason. But I have observed it many times and in some noted persons.

"There are some singers from whom it seems impossible to get a perfect record. You know it is only recently that the voices of women singers have been taken to any extent. Their high and fine tones are apt to shrill and shatter when transferred to the rolls.

"That difficulty has been overcome now so that many women as well as men are recorded. But it remains a fact that some singers, men as well as women, never give us very satisfactory results. It comes, I suppose, from some peculiarity in their mode of vocal expression.

"In spite of all these hindrances and obstacles, however, it is coming to be more and more nearly true that every prominent person in every part of the world may be heard through the medium of the phonograph. It staggers the power of the imagination to grasp the important proportions to which this may grow, especially as time goes on and the art improves."

THE LAZY DAY.

THE low, sweet drone of the humming bees,
The long, soft sigh of the wooing breeze,
The tardy brook and the songless trees—
And life's time lingers for reveries.

Charles Sloan Reid.

RECORD REVIEW

The Golden Age of Opera Recordings

Joe Klee

On April 11, 1902, if you take the date furnished by Martin Sokol in APM, Vol. V, No. 4 (and I do believe him), Enrico Caruso first stepped before a recording horn at the Grand Hotel in Milan, Italy and recorded "Studente Udite" from Fancetti's new opera *Germania*. On September 16, 1920, Enrico Caruso, either in New York City or Camden, recorded his last selection "Crucifixus" from Rossini's *Stabat Mater*. In the eighteen and a half years bound by those two landmarks, there was the most remarkable recording career... not only of its day, but one that has not been matched since for quality of output and longevity.

John Secrist's discography at the end of Francis Robinson's *Caruso, His Life in Pictures* lists 266 entries (by the way, Robinson passed away last May). Some of these, to be sure, were never issued; some which were not issued have since turned up in test pressings or the like. Others are, undoubtedly, lost to the ages, as it was Victor's practice to break up a wax that was not to be issued or at least to be held pending a decision. Therefore it is most likely that lost to us forever are gems like Ethelbert Nevin's *The Rosary* and a series of Tosca duets with Farrar from a mysterious session dated February 27, 1912 from which no recordings were issued. If anyone has these missing pieces to the puzzle, I sincerely hope that he will get in touch with John Pfeiffer at RCA immediately, since they are currently engaged in reissuing *all* the available Caruso recordings chronologically and sound enhanced by Thomas G. Stockham's Soundstream Computerized Process.

Caruso reissues are nothing new. I doubt there has ever been a time since their initial release that you couldn't find his "Vesti la giubba" or his "Celeste Aida" in stock at your local record store in one form or another, 78, 45 or LP. But as far as I know, this is the most complete and the first real attempt at chronological order, and it certainly is an enhanced sonic presentation. Through the use of the Soundstream Process, much of the distortional resonance introduced by the acoustic recording horn has been corrected. I've been told by someone who stated that he actually heard Caruso in person that this is very close to the way the voice really sounded. Mr. Stockham, it would appear, has done his job well. But when you compare the new Soundstream recording

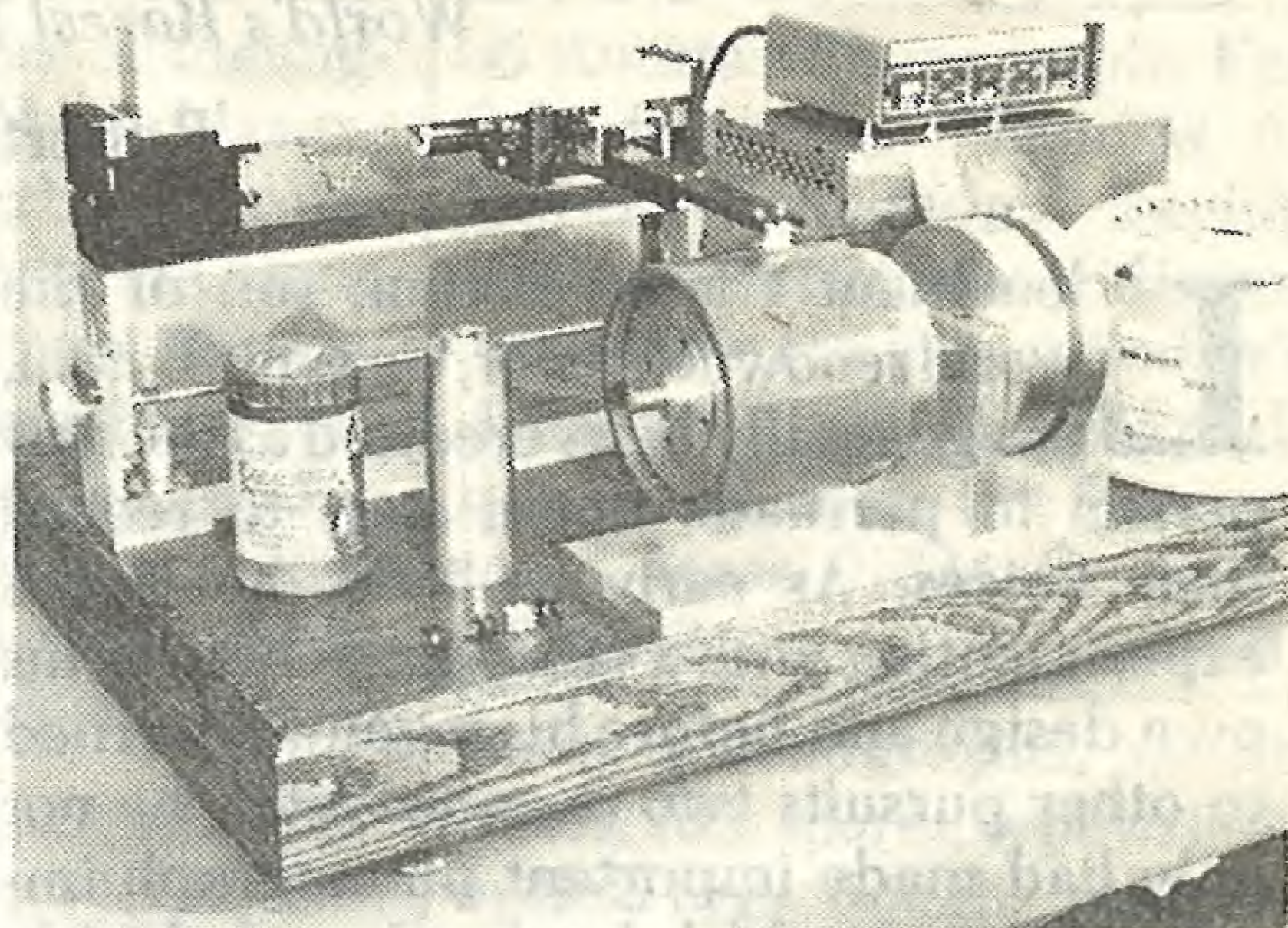
with the original 78's, you discover something. Undistorted as these new LPs may be, the voice seems to have been pushed to the back of the general sonic picture. The original 78's, distorted as they were, give a more *live* presence, especially when played on acoustic equipment such as an unamplified Victrola or a horn gramophone. Well, you lose something, you gain something. Fortunately, it's not an either/or situation as the LPs can co-exist in your collection with the original records, as they do in mine.

There are four volumes (Nos. 4 thru 7) currently on the market in RCA's *The Complete Caruso* series. Volume 4 begins with the orchestral recordings of February 11, 1906, opening with "Di quella pira" from *Trovatore*. This is Victor master #B 3103-1, so if we can presume that the masters were recorded in numerical order, this was actually preceded in the studio by arias from *Martha*, *La Boheme*, and *Faust*. Either the master numbers did not necessarily mean that this sequence was followed in the studio (which is possible) or someone at RCA felt it advisable to start with the briefest, most upbeat aria they could find (e.g. the high-note fireworks). Also how complete is such a program which does *not* include all the alternate takes. There was, for example, a "-1" recording of "O Paradiso" from Meyerbeer's *L'Africana* recorded Dec. 30, 1906. It isn't here... probably because it doesn't exist any longer. Fine, nobody can fault RCA for not being able to give us the unobtainable, but don't tell us it's the "Complete" Caruso, since that disregards the discographers, like Sokol, Secrist, and Favia-Artsay. More serious, however, is the elimination of a recording that was not remade and eventually issued, such as the *Trovatore* duet "Pergliarti amor languente" which Caruso recorded with Louise Homer on December 19, 1908. More problematical is the omission of the "Elle ouvre sa fenetre" trio from *Faust* which was recorded on Jan. 17, 1910 by Farrar and Journet and which has one word by a tenor who may or may not be Caruso. Favia-Artsay says that it is *not* Caruso, but Secrist still lists the item as No. 86 in *his* discography. It would have been nice to hear the word "Marguerite" and make up my own mind rather than take someone's word for it. By the way, one item Secrist does miss is an unissued 1908 "La donna e mobile" which Sokol lists in his article as

being recorded in London on October 8, 1908 (his source, I believe, was the EMI files). This date is almost certainly incorrect, as the itinerary published in *Enrico Caruso* by Key and Zirato (and who knew the man better than Zirato) shows that Caruso was on tour in Germany at that time. He would just have sung *Pagliacci* at Frankfurt am Main the previous evening and would be on his way to Bremen where he would sing the same work on October 11. I suppose it's not totally impossible that he went to London between those two dates, but the odds are against it. On the other hand, Caruso's summer was relatively free, with no "dates" between his Paris *Rigoletto* on June 11th and the beginning of his German tour with a *Rigoletto* in Wiesbaden on October 1st. He was mourning the loss of his father at the time and his common-law wife had just left him that summer. These two family losses undoubtedly drew him closer to his two sons, one of whom was staying with a friend in London. It is entirely logical that Caruso thus spent a great deal of time in London that summer. Also the British and European practice of listing dates with the *day* first and *then* the month, unlike the American system, may have contributed to a reversal somewhere along the line. Hence 10-08-08 may actually have been 8-10-08, or August 10, 1908 instead of October 8th! This is further strengthened by the fact that he performed in *Rigoletto* just before and after his summer "sabbatical," the very opera in which the unissued aria occurs!

Yet, complete or incomplete, the wonder of the art of discography is that it is always changing. Someday the test pressing of a lost Caruso master may turn up, and collectors can be sure to be on the lookout, like myself. Is it likely that no one at Victor made an on-the-spot recording of the experimental broadcast made by Lee De Forest from the Metropolitan Opera House to the Victor offices, one that included Caruso in *Pagliacci*? The fact is that today's complete is tomorrow's incomplete, so perhaps we shouldn't quibble about these tantalizing possibilities.

Of course, there's not a bad piece of music here. With these voices of gold, how could there be? Caruso, Scotti, Homer, the greats, even Farrar, not one of my favorites and her Italian diction could use some work, but she certainly belongs here. She shared many records with Caruso and many performances on stage as well. I do regret, however, that Rosa Ponselle (since she was signed to Columbia at the time) could not recreate on record the stage magic she must have worked with Caruso at the time. Every side of these LPs is a gem, from the grandest aria to the simplest Neapolitan song. And nobody sang them better... not before... not since... not ever. Long live the mighty Caruso... may his wonderful recordings never hit the cut-out bins! □



ELECTRONIC CYLINDER PHONOGRAPH ANNOUNCED

Art Shifrin, well-known audiophile and sound restoration authority, has informed APM that he has completed production of the first three models of a remarkable new sound system for cylinder phonograph records. Pictured above, the unit has a number of interesting and novel features.

First, the device is equipped with several different mandrels, for common size cylinders as well as the unusual, such as Pathe Masters. The basic design is set for 120, 144 and 160 rpm, with half speed switching for tracking out-of-round cylinders. For those with a greater interest in the variable days of "brown wax", the unit can be converted to continuous digital read-out.

The tone arm is a converted Rabco SL8-E with several improvements, such as easy-lift, mute control, and servo override for passing "locked" grooves. It depends on both an internal feed mechanism as well as the groove pitch of the particular cylinder.

The pre-amp is a Stanton 310B and the unit uses a 500 series Stanton cartridge wired for vertical response. It can accommodate a number of specially ground styli which Mr. Shifrin has designed. As a result, the cylinders can be played with the slightest gram weight, thus preserving them.

The unit has already been tested on several unusual cylinders from the APM Collection and the results have been superlative. One of the reasons that cylinders have been so long neglected in restoring our musical past is that no appropriate devices existed to maximize the inherent sound quality. Now that is possible.

Interested readers may write to Mr. Shifrin at P. O. Box 128, Little Neck, N.Y. 11363, or call at (212) 225-6462.

RECORD REVIEW

World's Rarest Recordings -1890's

Robert Feinstein

Lieutenant Gianni Bettini, son of the world renowned tenor, Geremia Bettini, has generally been credited as the first person to persuade opera stars to record their voices. As early as 1888, he began experimenting with a talking machine of his own design and before his ingenuity turned to other pursuits two decades later, he not only had made important phonograph improvements, but had also developed a highly artistic advertising style that was copied by others in an emerging industry. Of the much sought after Bettini recordings themselves, less than one hundred have been authenticated by modern collectors and these have turned up in such surprisingly diverse places as Mexico, France, Italy, New Zealand, and in several areas of New York State. Miraculously, one man, A. R. Phillips, Jr., had the good fortune to locate *two* of the caches. In 1945, while on leave from duty as an officer in the U. S. Navy, he found more than fifteen in a Mexico City antique shop and about seventeen years later was able to purchase yet another 18 at the Paris Flea Market.

With the kind assistance of Mr. Phillips, *Mark 56 Records* has re-recorded eighteen of these treasures from the past on a marvelous, two-sided LP disc. The dubbings have apparently been done with a great deal of care and, although the sound is unavoidably garbled in some parts, the voices and melodies have basically been preserved with remarkable clarity. The album cover itself is a fine example of graphic artistry and the Lieutenant would have no doubt been most pleased with it.

But despite the fact that the production of this album was surely a labor of love, the cover contains some serious misstatements, in addition to several typographical errors (at one point, Dante del Papa is listed simply as Dante). It is particularly unfortunate that the liner notes suggest that the disc contains *only* the cylinders bought in Mexico, all of which were produced during the 1890's. From the time Stephen Fasset, a columnist for *Hobbies Magazine*, first reviewed them in its July 1946 issue, collectors have been under the debatable impression that the Mexican group was composed of records of inferior quality. In any case, *thirteen* of the selections including renditions by Alberto

de Bassini, Dante del Papa, and Gina Ciaparelli, were definitely reproduced from those Mr. Phillips found in *Paris* and at least some, if not all, of the French cylinders were recorded *after* the turn of the century. Still too, the sequence in which the recordings have been listed is wrong, a mistake which is repeated on the record labels themselves. Thus, what is perhaps the most enjoyable of the recordings, "Quand on a Travaille" is noted as the fifth selection on Side One, when it is actually the fourth on Side Two. For that "slot," a selection is mentioned that the album does not contain! Yet another song, "Valse des Chopines," which should have been designated as Side One, Number 5, is erroneously listed as the ninth recording on Side One. In that spot can be heard an *unlisted* duet, sung by two sopranos, entitled "Serenade Aragonaise."

The album's biographical notes have been written by the legendary Jim Walsh, whose research has long made valuable contributions to the history of recorded sound. As always, his writing is lively and fascinating, but I must disagree with Jim's comment that material on Bettini's life is *extremely* rare. In the years I have been seeking data for a forthcoming biography-discography, a wealth of new information has turned up, including some contributions sent to me by Mr. Walsh. Moreover, an important error should be pointed out, for recent research has shown that Lieutenant Bettini died in San Remo, Italy in 1938, and *not* in New York City, as has so often been reported.

Overlooking its minor shortcomings, this handsome album will surely delight everyone interested in a fascinating chapter of phonographic history and it is entirely possible that it will someday become a collector's item. It can be ordered for \$6.98 ppd. from *Mark 56 Records*, P. O. Box 1, Anaheim, Calif. 92805, from whom other interesting records are also available. □

Robert Feinstein continues his monumental task of writing a full biography-discography of Gianni Bettini. Collectors may write to him at 602 Avenue T, Brooklyn, N.Y. 11223, with additional information, or to indicate an interest in the book when it appears in its limited edition form.

PHONOGRAPHS FOR SALE

Edison Opera Model in oak, good working condition, early L Reproducer, original decal and finish. Best offer within 30 days this ad. Will consider partial trade of Victor outside horn machine. Also have Edison Maroon Gem with original Fireside horn and (2-4) K reproducer. Mike Patella, 14790 SW 14th St., Davie, Fla. 33325. Or (305) 473-8641.

Beautiful antique phonograph in the shape of a lamp. Acoustic playback, electric turntable, nice condition, very decorative. Charlie Woods, 607 Bridle Path, Mechanicsville, Va. 23111. (VI-6)

Busy Bee Grand disc machine, oak case, 8-petal morning glory horn, red with gold, excellent condition. Barry Herman, 180 W. 7th Street, St. Paul, Minn. 55102. Tel (612) 699-8670.

Two Edison Standards, two Sonoras, Victrolas, etc. Don Hill, 29 West End Ave., Oneonta, N.Y. 13820. Tel (607) 432-9183. (VI-6)

HOW MUCH IS THAT DOGGIE IN THE WINDOW?



Nipper is back and *Olde Tyme Music* has got him! If you'll send an SASE to the kennel, we'll send you a list of what we have. The tried and true terrier comes in ceramic from 2 1/2" to 12" and in reinforced polyethylene from 10 1/2" to 36"... a gasser for your shop or den. Made from the original molds and exclusive at the *Olde Tyme Music Scene*, 915 Main Street, Boonton, N.J. 07005. Open Wed. thru Sun. 10-5. Phone (201) 335-5040. (VI-6)

PHONOGRAPHS FOR SALE

Wood Horns, oak or mahogany Opera and Music Master; round cylinder cabinets, complete cases and lids for Opera, Standard, Fireside, Home, Gem, Triumph, etc. Exact Reproductions. 40-page catalog #3, \$1.00. Bill Moore, 10820 6th Street, Gilroy, Calif. 95020. Phone (408) 847-2845, 5-8 pm PST. (VII-3)

Original Edison, Victor, Columbia parts for sale. Send \$1. to get on mailing list. Just obtained new supply of many original parts, has to be seen to be believed. L. Michael Corbin, 337 Union St., Milton, Del. 19968. Or (302) 684-3236. (VI-6)

ANTIQUÉ JUKEBOXES INTEREST YOU?

Let me help! \$12. year. Sample, \$1. *Jukebox Trader*, 2545 AP SE 60th Ct., Des Moines, Iowa 50317. (VI-6)

Excellent reproduction horn cranes for Edisons, Columbia, and other morning glory horns, \$25. pp. Steven Hobbs, 1116 W. Morgan, Kokomo, Ind. 46901. (VI-9)

Large variety of phonographs for sale including: Edison cylinder and disc models, Victor 9-55, 10-50, RCA RAE 59 and rare D22-1, Sparks Withington Ensemble, large Brunswick Panatrope and many others. Scott radios also. SASE for list. Joe Weber, 604 Centre St., Ashland, Pa. 17921. (VI-7)

Automatic Gramophone. English Victor Orthophonic plays up to twenty records, continuous, repeat, or reject. Electric turntable and record changer. Mechanical acoustics with four horns. Compact attractive walnut case. Complete with original instructions. \$800. "The Dials," 190 West J, Benicia, Calif. 94510. Tel (707) 745-2552. (VI-6)

PHONOGRAPHS FOR SALE

35 Antique Phonographs For Sale from the "Thomas A. Edison Collection." Buying Victors, Columbias, Edisons, etc. Write for list, at Sedler's Antique Village, Ralph Woodside, 51 W. Main St., Georgetown, Mass. 01834. Or 1-617-375-5947. (VI-6)

Early phonographs, music boxes, 78's, spares, typewriters optical toys. Bought, sold, exchanged. Whole collections bought. Open Mon. - Fri. 2:30 - 7 pm., Sat. 11 - 5:30. *The Talking Machine*, 30 Watford Way, Hendon, Central London NW4 England. Tel code 01-202-3473. Eve's 906-2401. (VI-9)

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the *Reproducer*, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, V.R.P.S., P. O. Box 5345, Irving, Tex. 75062. (TF)

Thomas A. Edison and other Phonos for sale, SASE. Parts wanted for any phono. Write for list. Sedler's Antique Village, Ralph C. Woodside, 51 W. Main St., Georgetown, Mass. 01834. Or call (617) 375-5947 eves. (VI-10)

PHONOGRAPHS WANTED

Want Capehart phono, Victrolas and Electrolas: 9-25, 10-50, 10-51, 9-55, 10-35, 10-69, 9-54, 9-56, RAE-79, also D22, U109, and other large radio-phonograph combinations; changer and radio for 9-55; cases for Columbia C and Columbia business phonos. Joe Weber, 604 Centre St., Ashland, Pa. 17921. Or 717-875-4787 after 11 pm. (VI-8)

PHONOGRAPHS WANTED

Want Talk-o-phone machines, parts, related items, any condition. Will buy or trade. Steven Hobbs, 1116 W. Morgan, Kokomo, Ind. 46901.

Coin-ops: paying market value for cylinder or disc types. Edison, Columbia, Mills, Caille, Rosenfield, Gabel, Holcomb and Hoke, Multiphone, Regina, Capehart, or what have you? What is your price? Will pick up anywhere. Russ Ofria, 8432 Darby Ave., Northridge, Cal. 91324. (VI-10)

Want Orthophonic Victrola, Number 1-90, tabletop model, or any similar Orthophonic tabletop models by Columbia, Brunswick, or Cheney. Daniel Kerrigan, 4384 Mt. Paran Pkwy. NW., Atlanta, Ga. 30327. (VI-7)

Columbia Type S Graphophone, electric type, mechanism only, have cabinet. Also coin-parts for Edison Type H, original or excellent repro. Does *anyone* have a complete original? Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

Wanted: Victor II or III with wooden outside horn, good condition, fair priced. Would consider Edison or metal horn. Also Edison Standard cylinder and Philco 90 radio. Bill Kloepfer, P. O. Box 3363, San Diego, Cal. 92103. Or call collect 714-291-9993 after 6 pm.

Have "Viola" Disc Phonograph in wicker cabinet. Has early Victrola No. 2 reproducer. Desire any information regarding age, etc. Dennis Headrick, 302 E. Cypress Ave., Lompoc, Cal. 93436.

Phonographs, parts, literature, 78 rpm records - country western & popular wanted. Repair service available for phonograph motors. Elmer T. Stratton, 17011 S.E. Wiley Way, Milwaukee, Ore. 97222.

PHONOGRAPHS WANTED

Want Kalamazoo Duplex Disc Phonograph. B. Wiese, Pibroch, Alberta, Canada T0G 1V0

Wanted: Victor Type D with ornate case, complete or not; also Victor O, and other Victors. Michael Glicksman, 55 - 7th Ave., Brooklyn, N.Y. 11217. (VI-6)

Information wanted on phonograph Mandel #9475, Model 6. Made by the Mandel Mfg. Co. of Chicago, Ill. Mrs. I. Grattan, 12719 Speedway Dr., E. Cleveland, Ohio 44112.

Zonophone phonograph wanted, Excellent cond. Please describe and price. Photo if possible. Also need original Zonophone reproducer for front-mount. Richard P. De Fabio, 1946 St. Francis Ave., Niles, Ohio 44446.

Working 2-4 minute cylinder phonograph. Prefer the small machine with the suspended horn. Tom Ivey, MD, Box 819, Big Timber, Mont. 59011. Tel (after 5 pm) 406-932-2730.

Wanted: VICTORELECTROLA 9-18, complete or incomplete, or any of the following components to fill my gutted cabinet. Radiola 64, RCA Speaker/Amplifier #104, Power Unit #AP-777-C (SPU-35). Bob Perry, 123 Corbett, San Francisco, Cal. 94114. Or (415) 864-7440. (VI-9)

HELP: I NEED PARTS!

Need crank, collar, belt, and morning glory horn suspension device for Edison Standard Phonograph. L. G. Schmidt, 1362 West Front St., Lincroft, N.J. 07738. Tel (201) 741-4223 after 4 pm.

Need motor for Victor Type M, horn for small Victor I, and rear-mount for Victor I or II. Jim Collings, 12005 Victoria Place, Oklahoma City, OK 73120.

HELP: I NEED PARTS!

Need to locate Zonophone brass-belled or all brass horn. Have "shortened" long-throat Zonophone Concert reproducer for trade. Russ Brunning, 4541 W. Altadena Avenue, Glendale, AZ 85304. (VI-6)

Need full set of brushes for Edison Ajax Model M. Also need info on how to change AC house current to 2½ volt, 2 amps Direct Current needed. Vince Loerich, 914 Tomlinson Dr., Wray, CO 80758. (VI-6)

Want horn for Victor V. Also want Orthophonics. Art Faner, 555 Winter St. N.E., Salem, OR 97301. (VI-6)

Need a needle for an Edison Diamond Disc Model C-150. Also need one Model C cylinder reproducer. Addison D. Crabtree, 4477 Straight Arrow Rd., Dayton, OH 45430.

Wanted: Parts for Disc Graphophone, patented May 4, 1886 for Columbia Graphophone Co. Berry H. Tanner, Rt. 1, Box 14A, Kingsland, GA 31548.

Need: Long throat Columbia reproducer. Needle bar (spring clip type) or complete reproducer for rear-mount taper arm Columbia. 16" front-mount Columbia horn and brass elbow. Victor IV motor. Anything Al Jolson. Little Wonder #20. Have some trade items. Send description and price. Thanks. Brad Abell, 2000 Great Falls St., McLean, VA 22101. Tel (703) 534-7651. (VI-6)

Wanted: Tonearm and horn for 20" outside horn Reginalphone. Ralph Schack, 614 Knox, Wilmette, Ill. 60091. Or (312) 251-6039 eve's. (VI-6)

Need Talk-o-phone parts. Please call or write. Dan Roberts, 1209 27th St., Vienna, W. Va. 26105. Tel (304) 295-9563.

HELP: I NEED PARTS!

Need phonograph arm and/or turntable for 20 1/2" Regina-
phone music box with internal
horn. Arm was made by
Columbia in three parts - elbow,
extension, and regular arm.
Martin Roenigk, 26 Barton Hill,
E. Hampton, CT 06424. Tel
(203) 267-8682. (VI-6)

Need Columbia-Kolster tone
arm and reproducer, Electrola
parts, pre-1900 Edison and
Columbia parts, cases and bat-
teries. Victor R and Zonophone
arms. Joe Weber, 604 Centre
St., Ashland, Pa. 17921. Tel
(717) 875-4787. (VII-1)

RECORDS FOR SALE

Have large quantity and selec-
tion of comic and vaudeville
Blue Amberol cylinders. \$8.00
each, your choice. Or will
trade 2 for 1 for my dance
band wants. Send your wants
or send for my list. Ron Kra-
mer, 131 North Shore Drive,
Syracuse, Ind. 46567. (VI-6)

Original Sounds of the 1890's.
New LP features 22 Berliner
discs, originally recorded 1894-
1899, including Sousa's Band,
U.S. Marine Band, Dan W.
Quinn, George J. Gaskin, Billy
Golden, Arthur Pryor, many
others. \$6.98 per copy post-
paid in the U.S. *Westwood
Records*, 2131 Greenfield Ave.,
Los Angeles, Cal. 90025.

(VI-7)

List #2 of cylinders, discs, and
parts. Send large SASE, 2
stamps. Amberola 75, \$450.
Original Nipper, \$150. R.P.
Marzec, 92 Swimming River
Rd., Lincroft, NJ 07738. (tel
(201) 842-7349. (VI-8)

Quantity of 2-minute Edison
wax cylinders, most without
cases, and have light mildew,
only 50¢ each plus 15¢ ship-
ping via UPS. Minimum order
25. Or you pick up. Must
make room! Please contact
APM.

RECORDS FOR SALE

30,000 78's, 1900-1950. All
kinds, but mostly popular, some
classical, also Edison DD. For
lists, send SASE to Robert H.
Fischer, P. O. Box 21602, Ft.
Lauderdale, Fla. 33335.

((VI-8)

If you are not receiving one of
the largest 78 Auction Lists —
send us your name & address.
Memory Lane, 78's, 15394
Warwick Blvd., Newport News,
VA 23602. (VI-7)

RECORDS WANTED

Want 78 rpm singles, albums,
soundtracks of Debbie Rey-
nolds. Ralph Reithner, 3517
Alden Way #8, San Jose, Calif.
95117. (VI-9)

Want to buy military and con-
cert band records (Sousa, Pry-
or, Prince, etc.), brass, wood-
wind, percussion solos, duets,
trios, etc. All labels, all speeds.
Send your lists. State condi-
tion and price. Frederick P.
Williams, 8313 Shawnee St.,
Philadelphia, Pa. 19118.

(VI-10)

Want Vaughn de Leath cylin-
ders and celebrity Amberol 4-
min. cylinders, T. Roosevelt,
Edison, etc. Collector Barry
Hersker, 3780 Loquat Ave.,
Miami, Fla. 33133. (VI-7)

Need *Radium Cylinders* - that's
their name, they are *not* radio-
active. Made around 1906-1909
by Leeds and Catlin. Will buy
or trade, need for future arti-
cle. Thanks. Allen Koenigsberg,
650 Ocean Ave., Brooklyn,
N.Y. 11226.

Would like prices for old Edi-
son records and other makes.
Oscar Loganbill, 2205 N. Main
Newton, KS 67114.

Want to buy children's pho-
nograph albums, *The Bubble
Books*. Would like each vol-
ume to be complete. Please
state condition and price. Bill
Feiner, 928 Bellerive, St. Louis,
Mo. 63111.

RECORDS WANTED

Wanted: Country and West-
ern records. Any kind, 1920-
1960. Michael Edwards, 2122
Colony Rd., Jamison, Pa.
18929.

Wanted: 78 rpm records of
classical pianists. Also pre-1950
Etude & Musician Magazines,
Recital Programs, Photos,
Please describe and price. *The
Classical Pianist*, P.O. Box 378,
Mundelein, Ill. 60060.

*Fletcher QRS 1055, Whoopee
Makers VO 15763, Golden
Gate Ed 52206, Imperial
Dance DO 4646, Keyes PE
15358.* State price and condi-
tion please. Robert W. Fertig,
109 Washington St., Canan-
daigua, NY 14424.

Want to purchase quantity of
2-minute Indestructible cylin-
ders. Please list and price.
Russ Brunning, 4541 W. Alta-
dena Ave., Glendale, AZ 85304.
(VI-6)

Blank cylinders, cylinders with
jazz, dance music, ragtime,
cakewalk, any Swedish title is
of great interest. Also want
banjo, violin and accordion
solos. Have many cylinders to
trade. Also want pantographic
copying machine. State con-
dition and price. Anders Schil-
ling, Bjornsonsgatan 95, 161
56 Bromma, Sweden. (VII-5)

Any operatic recordings, espec-
ially those by Galli-Curci,
Maria Barrientas, Luisa Tetra-
zzini, Marcella Sembrich,
Maria Galvani, and other color-
atura sopranos. Also complete
operas on 78's. Kelley Alig,
602 N. 6th, Fairview, OK 73737.
(VI-10)

PRINTED ITEMS FOR SALE

Send for your Catalog of
**Phonograph, Jukebox, and
Player Piano Publications** to:
AMR, P. O. Box 3194, Seattle,
Wash. 98114. (VI-7)

PRINTED ITEMS FOR SALE

RECORD FINDER NEWS! Don't miss another issue. Subscription: \$10.00, Sample, \$1.00. *Record Finder*, 15394 Warwick Blvd., Newport News, VA 23602. (VI-9)

12½" x 18" folio with 38 8 x 10 photographs of entertainers who participated in Diamond Disc Tone Tests, plus 114 newspaper articles extolling Tone Tests. Probably a dealer's promotion, ca. 1919. Goes to the highest bidder. Don Hill, 29 West End Ave., Oneonta, NY 13820. Tel (607) 432-9183.

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine, *The Hillandale News*, by airmail for \$10. per year, \$8.00 via seamount. Subscriptions should be sent to B.A. Williamson, 157 Childwall Valley Rd., Liverpool, England LI6 1LA. Payment should be made to C.L.P.G.S.

Why not subscribe to the journal from "Down Under?" *The Phonographic News*. It is \$10.50 for 6 issues seamount. Also, Diamond Disc Instruction Manual Reprint, \$2.60. Other items available. Write to the **Phonograph Society of South Australia**, P. O. Box 253, Prospect 5082, Australia.

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$14.00 or \$22.00 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA. (TF)

PRINTED ITEMS FOR SALE

Edison Blue Amberol Recordings, 1912-1914, will have over 200 pages and 300 recording slips of fascinating information on the lives of Edison artists, illustrations, chronological and alphabetical indexes, information on the early Amberola machines, and even an Introduction by the famed Jim Walsh. For the first time, read how Blue Amberols were made. This will be a limited printing, in beautiful hard-bound blue covers, and only available through APM. Ron Dethlefsen has uncovered much material never before published anywhere else, and will share it with other collectors. If you wish to reserve your hand-numbered copy (less than 750 will be printed), please drop Mr. Dethlefsen a note at 3605 Christmas Tree Lane, Bakersfield, CA 93306, or you may order direct from APM for only \$19.95 plus \$1.00 shipping. (Please make check payable to Allen Koenigsberg).

ZONOPHONE ENTHUSIASTS! Send long SASE for copy of the *New Zon-o-phone Newsletter*. Box 955, Ashtabula, OH 44004. (VI-6)

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold, and traded. Please write to Tim Brooks, 1940M 80th Street, Jackson Heights, N.Y. 11370

Victor and Victrola Books of the Opera. Any Edition and Supplements. Please quote price and cond. Kelley Alig, 602 N. 6th, Fairview, OK 73737. (VI-10)

Want Owner's Manual and any information for cabinet model Victrola, circa 1920? Model VV-80, Serial number 58854. John Hopkins, General Delivery, Edmore, MI 48829.

PRINTED ITEMS WANTED

Old catalogs purchased and traded by classical record collector, 1890's onward. Also old record books and magazines. Please write Michael Tenkoff, 800 W. Las Palmas Dr., Fullerton, Calif. 92635. (VI-6)

ITEMS FOR TRADE

Have beautiful copy of Diamond Disc entitled *Let Us Not Forget* spoken by Thomas Edison. I would like to find a copy of *Greetings From the Bunch at Orange*. Trade or what have you? Wayne Field, 230 W. Maple Ave., Meridian, ID 83642.

Trade Diamond A reproducer for mahogany Victor horn or eleven-panel cygnet horn. Trade Type S Reproducer for all brass Victor VI horn. Trade Edison Alva electric motor AC & DC running perfectly for ? Trade Victor III and Victor II for other good machines. B. Wiese, Pibroch, Alberta, Canada T0G 1V0.

MISCELLANEOUS FOR SALE

Needle boxes, brochures, personality records for sale-trade. WANT: Bell Tainter, coin-operated, early Electric phonographs, parts; all advertising items. Jerry Madsen, 4624 W. Woodland Rd., Edina, MN 55424. (VI-9)

"Edison" gold script decals, as used on cylinder and disc phono cabinets. Excellent replicas, as pictured in APM, with the correct triangular dot over the "i." Only \$1.50 ea., or 5 for \$6.50 plus SASE. Charlie Stewart, 900 Grandview Ave., Reno, Nev. 89503. (VI-7)

5" mandrels for Pathe and Edison. Also beautiful 14" aluminum horns for Columbia. Write for latest list. Jean-Paul Agnard, Temara-Plage, Rabat, Morocco.

MARK 56 RECORDS and GEORGE GARABEDIAN

present

Historical LP Albums of Original Musical Selections!

Our latest Catalog includes dozens of LP's, featuring the antics of Laurel and Hardy, the excitement of Tom Mix, the doings of Charlie Chan, the voice of Houdini, the best of Mae West, the charm of the Ziegfield Follies, the remarks of Amelia Earhart, and much, much more. Our very latest releases include Brown Wax cylinders from the North American period, a complete album of the rare records of Gianni Bettini, new re-recordings of Emile Berliner's original shellacs, the voices of Thomas Edison and other historic figures, all with detailed liner notes.

A Full-Color Catalog is yours for the asking and a stamp. Single Record Albums are \$6.98 and Double Record Albums are \$11.98. We stock more than a hundred *different* albums at all times. Satisfaction is guaranteed.

MARK 56 RECORDS, P. O. Box One, Anaheim, CA 92805, or (714) 772-4791.

Antique Cylinder and Disc Phonographs

Bought • Sold • Repaired

Parts made to order in our machine shop. Send your part for estimate. New reproduction reproducers, Model C & H, guaranteed. Spare parts list available for stamp, all kinds of parts in stock for most models, including Records, Horns and Cranes. Satisfaction Guar.

Al Gerichten

23 Waldo Avenue, Bloomfield, N.J. 07003

Phone: 201-748-8046 (Daily 10 am to 5 pm; Sat. by App't)

(6-8)

EDISON PHONOGRAPH MONTHLY

Some Highlights of Volume VII, 1909 (312 pages)

Jan.	Lessons for Dealers
Feb.	Cylinders to have printed labels
Mar.	Improvement in governor collars
April	300 records to be withdrawn
May	Triumph A and B differences
June	Fireside phonograph announced
July	J. P. Sousa signs Edison contract
Aug.	Cygnets horns announced
Sept.	2- and 4-minute Gem unveiled
Oct.	President Diaz of Mexico makes record
Nov.	Amberola I announced to the Trade
Dec.	Some notes on Stella Mayhew

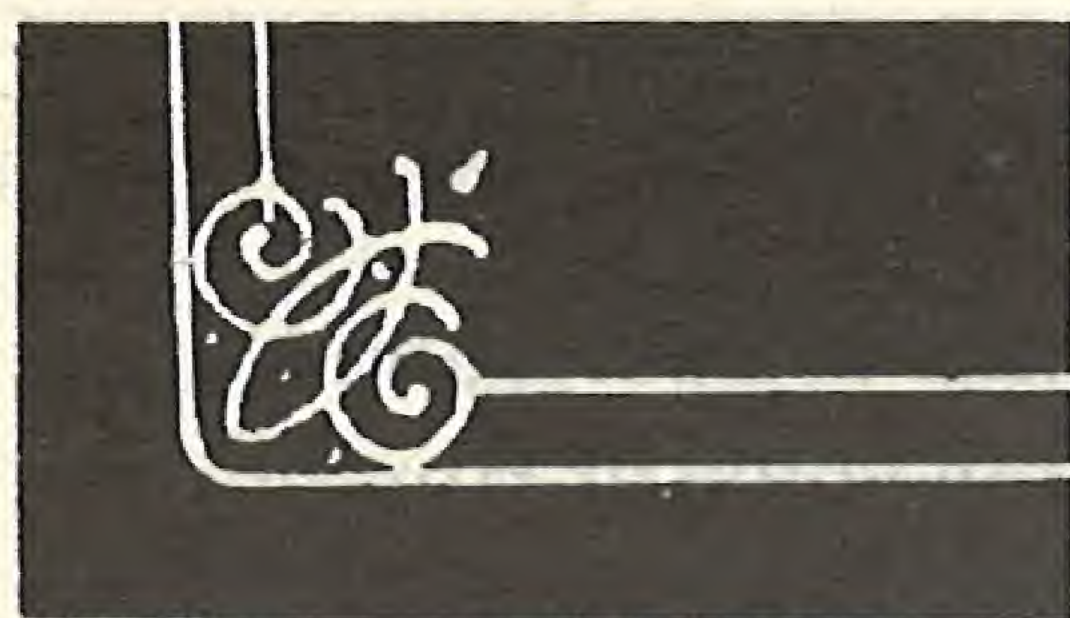
All books are serially numbered as this is a limited printing. Additional volumes are in production and all are bound in deluxe red and gold hard covers. These are true facsimiles of the original Edison Dealers' Trade Magazine. Each volume has at least 180 pages, Vol's VI and VII have 312 pages, all with much fascinating pictures and information. The first five volumes are \$12.95 each, and Volume VI and VII are \$13.95 each. Order while available from:

Allen Koenigsberg
650 Ocean Avenue
Brooklyn, N.Y. 11226



Wendell Moore
R.R. 1, Box 474H
Sedona, Az. 86336

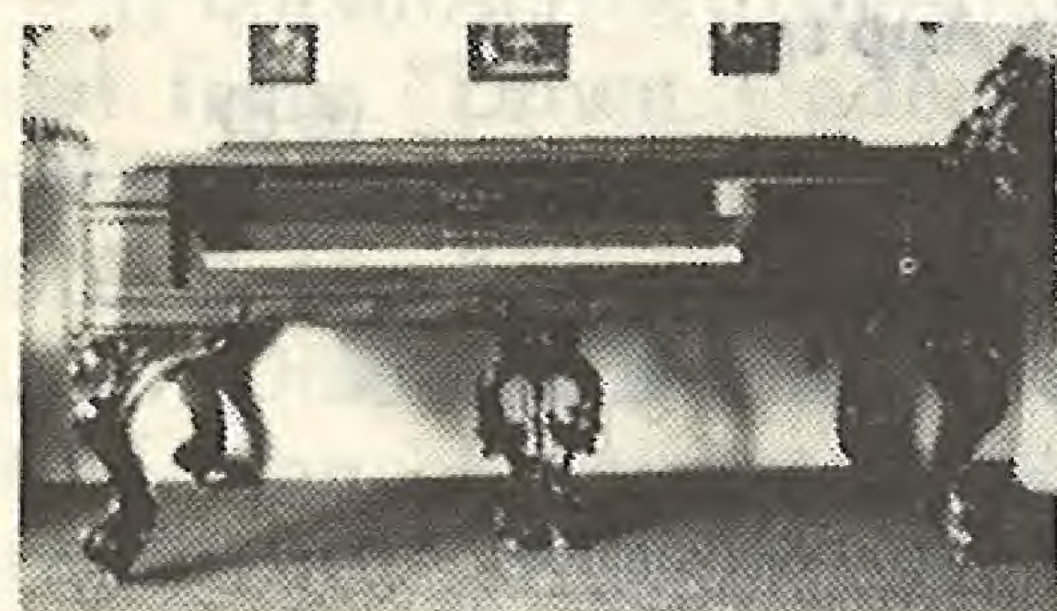
MISCELLANEOUS FOR SALE



Edison Standard bed-plate border decal - \$5.50 ea. ppd. (see detail). Also have cast iron Victor IV back mount arm, machine work complete and ready for you to finish, new stock. \$40.00, you pay the shipping, wt. 3 lbs. Decal for the Victor bracket, \$6.00 ppd. O. J. Tribe, 135 Preston Ave., Logan, Utah 84321. Tel 801-752-5643. (VI-6)

Sheet Music Bought and Sold. Stamp, please. McCall, 50 Grove, New York, N.Y. 10014. (VII-3)

Wurlitzer 78 rpm jukebox parts. Send \$2.00 for illustrated catalog. Refundable with first order over \$20.00. *The Classic Jukebox Co.*, P.O. Box 1296, Reseda, Calif. 91335. (VI-8)



Magnificent Square Grand Piano, Haines Bros. New York, Circa 1875-80. French polished Rosewood, steel frame. Appraised value \$35,000. "Offers." Tel. 604-723-8950. Port Alberni, B.C., Canada.

MISCELLANEOUS WANTED

Want 13" cardboard discs for Ariston crank organ; paper roll organ, monkey organ, band organ, any cond. Also parts. Bob McKanna, 89 Longmeadow St., Longmeadow, MA 01106.

MISCELLANEOUS WANTED

Need info on old typewriters? Send SASE to Don Sutherland 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade.

Want to buy old cameras and Daguerreotypes, stereo cards, etc., Mark Koenigsberg, 292 Main St., Unit J, Madison, N.J. 07940. (201) 966-1009.

Wanted: Slots, old coin-operated machines, disc and cylinder music boxes. Top prices paid. *Machines*, P. O. Box 59026, Chicago, Ill. 60659. Or 312-262-7836. (VI-6)

Want to buy (or trade for) film for my Edison Home Kinetoscope; also looking for all internal parts for Edison Gem Model A and lid for BF Columbia Graphophone (Peerless). Sam Sheena, 761 Old Country Rd., Westbury, N.Y. 11590. Tel (516) 334-5959. (VI-6)

Wanted: Slot Machine, Regina Music Box, Coin-operated machines. *Machines*, P. O. Box 59026, Chicago, Ill. 60659. Tel (312) 262-7836. (VII-1)

Period photographs of people listening to phonographs; Edison folder #690, "Slave of the Ring;" Hunting "Casey Listening to the Phonograph." Doug Boilesen, 5826 Fremont, Oakland, CA 98281.

It pays to advertise in APM!

PHONOGRAPH SHOPS

OLD SOUND! A Museum of Antique Phonographs and recording Technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. *Old Sound*, Rt. 134 near 6A, East Dennis, Mass. 02641. Or 617-385-8795. (VI-9)

PHONOGRAPH SHOPS

The Antique Phonograph Shop carries all makes of phonographs, repairs, parts, cylinders, and disc records & accessories. Located conveniently on Long Island in New York, just 1.5 miles east of Cross Island Parkway, exit 27E. Shop hours are: Wed's 10:30 - 5:30, Thurs. & Fri. 11 am - 8 pm, and Sat. 10:30 - 5:30; also by app't. Dennis Valente, **Antique Phonograph Shop**, 320 Jericho Tpke., Floral Park, NY 11001. Or 516-775-8605. Give us a call! (VI-9)

THE OLDE TYME MUSIC SCENE

DEALERS IN VINTAGE MUSICAL ITEMS FROM 1850-1950

AN HONEST TO GOSH 1926 MUSIC STORE! Plus a few more items covering everything from Edison to Elvis. Vintage phonographs, Victor, Edison, Columbia, Brunswick, & other floor and table models. We carry needles, dusters, and books, discographies and thousands of 78's, cylinders, and our prices are 1926 style. Sheet music band chart, and o-p LP's. Put your Wants on a 3 x 5 card for our files and we'll try to help. Try the **Olde Tyme Music Scene** in Boonton, located at 915 Main St., That's New Jersey, folks. Tel 201-335-5040. Closed Mon. & Tue. (VI-6)

SERVICES

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. **Randle Pomeroy**, 54 - 12th St., Providence, R.I. 02906. Or 401-272-5560 after 6 pm. (VI-8)

Don't forget Tri-State's Special Discount Tickets for APM Subscribers!